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FIFTY CENTS A COPY

ART AND ARCHAEOLOGY

An Illustrated Monthly Magazine

Published by THE ARCHAEOLOGICAL SOCIETY
OF WASHINGTON,

AFFILIATED WITH THE
ARCHAEOLOGICAL INSTITUTE OF AMERICA

ART AND ARCHAEOLOGY PRESS, Inc.

VOLUME XXVII

MAY, 1929

NUMBER 5

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Advertisements should be sent to the H. M. Love Organization, 11 West 42nd Street, New York, N. Y., or to the Advertising Manager, The Architects Building, 1800 E Street, N. W., Washington.

Entered at the Post Office at Washington, D. C., as second-class mail matter. Acceptance for mailing at special rate of postage provided for in section 1103, Act of October 3, 1917, authorized September 7, 1918.

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THE ROSETTA STONE.

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ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XXVII

MAY, 1929

NUMBER 5

THE MICHIGAN "ROSETTA" MIRROR

By WARREN E. BLAKE AND JAMES E. DUNLAP

CONSIDERABLE interest attaches to a small collection of Egyptian antiquities which came into the possession of the University of Michigan in 1924. This collection was gathered during a period of years by an American medical missionary resident in Egypt. He rarely made any purchases through the regular channels, but received various objects from time to time as tokens of appreciation from the natives whom he attended. Clearly the doctor's patients had little or nothing to gain from deceiving their benefactor in regard to the antiquities which they presented to him. Thus there is established an *à priori* assumption that these objects are genuinely antique, or at least that they were supposed so to be by the Egyptians themselves.

In this collection there is an Egyptian bronze mirror, which has frequently attracted attention not so much for any peculiarity of type as for the seemingly cryptic inscription which covers the whole of one face. As may be seen from the accompanying re-

production, the mirror is of the common sun-disk shape, somewhat flattened above and below, and is furnished with a short, heavy tang for attachment to a missing handle. Either face of the mirror is a plane with no attempt at decoration. A rather heavy patina, blackish on the uninscribed face, and greenish on the inscribed face, has formed on the metal surfaces and gives every appearance of antiquity.

The extreme width of the mirror is 13.55 cm.; its height, exclusive of the tang, is 12.1 cm., while the tang itself which averages in breadth 1.6 cm., adds another 2 cm. to the total height; its thickness varies from an average at the margin of 2.05 mm. to a maximum of 3.20 mm. some distance in from the edge.

In turning to the inscription, we observe a strange state of affairs. The letters are all reversed in shape and in order as well, thus producing the effect of an actual reflection on a mirror's surface. Postponing for the time any

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explanation of this fact we transcribe the writing in its natural order as follows:

στους
ουκαιταπρο
αταστησαμεν
υτηναιγυπτονκ
νμεγαλοδοξουτο
ροσκυρινρασιλει
σιλειαρατουπατ
βοντοστηνβα
υκαιπαραλα
τουνεο

As it stands, the text would seem hopelessly fragmentary. Can it be that the inscription antedates the mirror, in that the metal disk was cut from an earlier bronze plate containing the complete inscription? The opposite side is smooth and unmarked and could thus have readily served for the practical use of a mirror. Further examination of certain features of the writing destroys this assumption. Consider the relatively greater crowding of the letters on the right side of the bronze. In line four the final tau and upsilon are set very closely together, thus just avoiding the projection of the tau beyond the edge. Conclusive proof of the adaptation of the script to the shape of the metal is seen in the beta at the end of line eight, which is violently distorted to permit its insertion into the insufficient space. It is thus certain that the inscription was put onto the mirror *after* it was cut to its present shape.

But if this is so, then there must be some continuity to the text. It is to be noted that although the reversed script makes it necessary to *read* from right to left, it is evident from what has been said concerning the crowding of the letters to the right, that the engraver worked from left to right. If any further proof of this assertion is needed, it is furnished by the alpha

which stands fifth from the end in line four. Observe that the right hand stroke extends out below the nu which was next written, thus causing the form of that letter to be cramped. Thus horizontally we are forced to read in an order the reverse of that in which the text was written. Let us apply the same principle to the vertical order of the lines. The large, free style of the five letters of the top line is in sharp contrast to that of the six in the bottom line, which are small and crowded into the same amount of space occupied by the five above. Also the final tau is forced most inartistically down into the tang of the mirror. The lines, then, were *written* from top to bottom. We may therefore logically attempt to read them in inverse order from bottom to top. Here is the result:

τουνεο
υκαιπαραλα
βοντοστηνβα
σιλειαρατουπατ
ροσκυρινρασιλει
νμεγαλοδοξουτο
υτηναιγυπτονκ
αταστησαμεν
ουκαιταπρο
στους

If we make the obvious corrections in lines four and five of this transcription, we have:

τοῦ νέου καὶ παραλαβόντος τὴν βασιλείαν
παρὰ τοῦ πατρὸς, κυρίῳ βασιλεῖῳ,
μεγαλοδόξου, τοῦ τὴν Αἴγυπτον καταστη-
σαμένου, καὶ τὰ πρὸς τοὺς

The mention of Egypt in line seven and the honorific *μεγαλοδόξου* of line six seem to point to Ptolemäic origin. With this in mind, it takes but a brief search among the Ptolemäic inscriptions to find several parallels, and indeed a perfect identification. This fragment

(Note:

belong
Roset
in hor
the y
found
script
word



Photograph by courtesy of the University of Michigan

THE MICHIGAN ROSETTA MIRROR.

(Note: To obtain the effect of the incised original the photograph must be held so that the light falls from the upper, right-hand corner.)

belongs to none other than the famous Rosetta stone inscription (CIG 4697) in honor of Ptolemy V, and dating from the year 196 B. C. The words here found are the opening phrases of the inscription with the omission of the first word βασιλεύοντος. But the selection

chosen for transcription upon the mirror is singularly incomplete, and indeed meaningless. Only the initial honorific formulae are found and these stop in the middle of a phrase. The words *καὶ τὰ πρὸς τοὺς* require the addition of the following *θεοὺς εὐσεβοῦς* in order

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to have any meaning. Why did the copyist thus begin his work with the meaningless word *rods* as he continued in his irrational manner back to the beginning of his model? A reference to a facsimile of the Rosetta stone gives us the answer. The word *rods* is the last word of the first line of the Greek inscription. Evidently, then, the engraver intended to reproduce the whole of this line but found his space at the bottom of the mirror insufficient to complete what to him was the last word of the line. We may then at once conclude that, whoever he was, this man had no knowledge of what he was copying, in short, that he was no Greek. But if that is so, and he was copying mechanically, why did he thus reverse not only the order of the script but the shapes of the individual letters?

At this point we set down one explanation of this phenomenon for what it is worth. If the workman who engraved this copy lived in Egypt in Ptolemæic times and did not know Greek, he was presumably an Egyptian with the traditions of hieroglyphic and demotic writing. In Egyptian hieratic writing the order of script is commonly from right to left, as it indeed appears in the hieroglyphic portions of the Rosetta stone. This peculiarity of Egyptian writing as contrasted with Greek, is commented on by Herodotus in Bk. II, ch. 36. But it is quite possible and not uncommon for this order to be reversed for special reasons so as to read from left to right. In so doing the individual Egyptian characters are themselves reversed in shape. If then, an Egyptian, supposing that the unknown Greek characters ran, like the Egyptian ones above it, from right to left, desired for some reason to reverse the order of writing on his mirror, then by applying the above-mentioned prin-

ciple of Egyptian writing and reversing simultaneously the shapes of the Greek letters, he would produce the result seen here.

But before accepting such an explanation, which, it must be admitted, is too circumstantial to merit immediate belief, it is better once more to revert to the external evidence and examine the script more carefully. A minute comparison of the individual letters of our mirror with those on the Rosetta stone brings further remarkable results. Allowing for the difference in the incised material and the method of incision—a point to which we shall return later—there is a marked similarity in the individual letters, reversed though they are in the one case. The test letter is the alpha which occurs in two different forms, one with a cross bar, and one lacking it. There are sixteen alphas in common on the two inscriptions. One which appears within the section in question on the Rosetta stone is omitted by error on the mirror. Of these sixteen common alphas, seven occur with the cross-bar on the Rosetta stone, and of these seven, six, also with the cross-bar, occur *in the same places* on the mirror. There are nine alphas without a cross-bar on the Rosetta stone, and of these nine, eight occur without the cross-bar on the mirror *in the same places*, thus leaving but two discrepancies out of sixteen cases. Since the appearance of this variation in the form of the alpha is a purely fortuitous one, this similarity in such a preponderant number of cases cannot be due to mere coincidence. Other letters are less characteristic and no safe conclusion may be drawn from them. Now we are told by the Rosetta inscription itself that there were to be set up copies "on hard stone in each of the temples of the first,

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second, and third degree by the image of the eternal king" in Egypt. It is extremely improbable that even if the length of the first line were exactly identical in each case, such minute mechanical variations of the alpha would be reproduced alike in all the copies made. Thus it seems that our mirror inscription was copied from the one example of the Greek decree that is preserved to us, that is, the so-called Rosetta stone itself.

This is a noteworthy coincidence, not to be expected when we consider the large number of identical inscriptions once in existence, and arouses suspicion. Can it be that we are dealing with a modern forgery? Minute examination of the letters under a microscope shows a heavy deposit of patina or verdigris in the hollow of the letters, a patina much heavier there than on the surface of the mirror where naturally it has been more worn. Although the bronze has not been subjected to scrutiny by experts in ancient metals and patinas, the deposit seems natural and of great age. Moreover, to explain this strange reversal of script and letter forms in the case of a modern forger seems even more difficult than in the case of an ancient Egyptian engraver. An ignorant modern Egyptian or Arab might conceivably start his mechanical copy from the right, but why should he reverse the shapes of the letters?

An examination of the history of the Rosetta stone since its discovery in August, 1799, is illuminating. Not to prolong the mystery too far, we will quote from the official sketch of its history written by Sir E. Wallis Budge and published by the British Museum in 1913 under the title *The Rosetta Stone*:

"When Napoleon heard of the stone he ordered it to be taken to Cairo and placed in the Institut National which he had recently founded. On its arrival at Cairo it became at once the object of the deepest interest to the body of learned men whom Napoleon had taken with him on his expedition to Egypt, and the Emperor himself exhibited the greatest curiosity in respect of the contents of the inscriptions cut upon it. He at once ordered a number of copies to be made for distribution among the scholars of Europe, and two skilled lithographers, 'citizens Marcel and Galland' were specially brought to Cairo from Paris to make them. *The plan which they followed was to cover the surface of the stone with printer's ink, and then to lay upon it a sheet of paper which they rolled with india-rubber rollers until a good impression had been taken.* Several of these ink impressions were sent to scholars of great repute in many parts of Europe, and in the autumn of 1801 General Dagua took two to Paris where he committed them to the care of Citizen du Theil of the Institut National of Paris."

Here at last we have the secret of the reversed letters. Such a lithographic copy as is here described must have presented all letters running from right to left and in reversed form. The copyist, then, with this negative off-print for his model, made a direct mechanical copy from left to right with the result which we have before us. Also we have by this explanation what was most plainly missing in our former theory of an ancient copyist: namely, the motive for copying at all such a meaningless bit as this. Any ancient Egyptian mirror—and there is no reason for supposing that the mirror itself is not ancient—is in itself a saleable curio; but one which has upon it

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strange and presumably ancient characters, plausibly connected by a canny dealer with the Rosetta stone, is still more valuable.

One matter, postponed to this place for obvious reasons, remains yet to be noted, namely the method of making the letters on the bronze surface. As may well have been observed, the lines are not such as are made by an engraving tool, ancient or modern. There is an indefiniteness of outline and irregularity of depth and breadth in the channels which is hardly possible for any incising method to produce. Especially noteworthy in this respect are the epsilon and the eta which are respectively the second and sixth letters of line three, and even more, the first two alphas of line seven. Such results, as well as the gentle curve which appears at the bottom of the channels beneath the patina, are best to be explained by the use of acid applied to the mirror surface in stencil fashion through an inscribed protecting coat of wax. Needless to say, a knowledge of metal-eating acids is not ancient.

Finally, we may make an approximate estimate of the age of the forgery. The presence of the verdigris in the letter-hollows mentioned above is, of

course, not a very valuable indication of age in any case. As everyone knows who has had "Etruscan" mirrors and other "antique" bronze objects offered him for sale in Italy or elsewhere, it is very easy to develop good natural-appearing patina and the verdigris of age by proper treatment in very few years, or even months. On the other hand a forgery so stupid as this would most likely have been made for local sale by an ignorant dealer at the time when Napoleon first had aroused general lively interest in the stone while it was at Cairo. This, too, would be the time when one of these numerous lithographic negatives could most easily fall into unauthorized hands. When the stone itself was removed to England at the end of 1801, and when editions and translations of the Greek text appeared in various parts of Europe in the subsequent two or three years, local interest in Egypt was dissipated. Then, too, the members of the English and French army staffs, who could be counted on as the most promising customers for the forgery, were gradually scattered. If these assumptions are true, our forgery is by now well on its way to becoming an antique in its own right.

HOMERIC WHISPER

*The memory of spring persists until
The winter body crumbles utterly.
Within the empire of the kingly will
Pure self eludes the poisonous vert-de-gris
Of failing flesh, as one upon the stair,
Guarding with agile wrist the thrust of ten,
Retreats by pressing higher. From the bare
And ivory tower of a regimen
Won at the dagger's point the soul looks down.
The Odysseys of later years depend
Wholly upon the mind: withering brown
The bloodiest stain of crimson in the end.
Feebly the old man moves his dreams among,
Forever beautiful, forever young.*

—MARGARET TOD RITTER.



HERJOLFSFIORD VIEWED FROM THE HEAD OF AMITSUARSSUK.

WHAT THE SOIL OF GREENLAND TELLS OF ITS MEDIEVAL INHABITANTS

By PAUL NÖRLUND

Translated from the original Danish by Ben Blessum

WE Scandinavian peoples cannot refrain from taking a certain pride in the wild and cruel Vikings whom we count among our ancestors; and we are often criticized for that. It is true that most of them caused nothing but misery among peaceful people wherever they went. But a certain few personages rise above the bloody mob, not because of greater nobility of soul and a finer humanity but because there existed

side by side with the romantic side of their conduct a cultural urge of a particularly grandiose character.

Such a figure, easily a head higher than all the people, was Erik the Red, the discoverer and colonizer of Greenland, and the father of Leif the Lucky, the discoverer of Vinland (America). As to his cruel nature we do not lack testimony. On account of a murder he left Norway in his youth together with his father and settled in Iceland.



SITE OF THE EXCAVATIONS. GENERAL VIEW OF THE SETTLEMENT AT Igaliko, FORMERLY THE SITE OF THE CATHEDRAL AND BISHOP'S SEE, WHERE THE EXCAVATIONS WERE MADE.

Because of a new murder he was banished also from Iceland, and as a "peaceless man" he then entered on a voyage of discovery westward over the perilous ocean, and found there, hidden behind the drifting barrier of the Polar ice the smiling fjords of Greenland, which offered fully as good living conditions to frugal agriculturists as many places in Iceland or northern Norway.

And he was not like his son Leif and so many other discoverers, content only to see and wonder at what he had found. He fetched colonists from Iceland, a fleet of 35 ships in all, of which, however, only 14 ever reached port, and thus founded in Greenland a little state which lasted about half a millennium (A. D. 1000-1500), in the

beginning as an independent republic, later as a Norwegian possession paying taxes to the Norse crown.

But the traces of the activity of Erik the Red were finally eradicated. The population died, the houses fell into ruin, and grass and stunted willows grew where they had been. The Eskimos settled on the promontories near the open sea, but within the fjords, where the Norsemen had lived, silence reigned. During centuries following all human life was absent, and when one now enters these sections, he may wander about for days without encountering other life than a startled, cackling ptarmigan or an eagle which in deep and unfathomable silence circles above one's head.



PORCH COVERED WITH A STONE OF FIVE TONS WEIGHT IN AN ANCIENT COWSHED, NOW USED AS A BIVOUAC BY THE MODERN GREENLANDERS.

But in certain parts of the territory of the ancient Norsemen modern Greenlanders have also settled. Chief among these is the greatest settlement of ancient times, Gardar, in those days the seat of a bishop, and the objective point of the latest Danish expedition.

Many of the old farms lie in the cold and depressing shadows of mighty and torn mountains, but here at Igaliko, as the place is now called, the mountains are more remote, the landscape more open. The sun during the summer without hindrance bathes the broad plain all day. It was on such a sunny day that we reached the place—and were fearfully disappointed! Igaliko has been called “a Greenlandic Paestum”, a city in ruins, but where were all the ruins? We saw only small

cabins of the kind found at all Eskimo settlements. But we soon solved the mystery: that the fine, regularly cut stones from which all these cabins were constructed were taken from the ancient ruins. For a century and a half stone has been taken from them, and for that reason everything in the way of low walls that rose from the ground finally vanished.

Some of the huts, however, made a strange appearance. A couple of storage sheds for winter fodder, for instance, had roofs consisting of a single mighty rock weighing 10,000 or 12,000 pounds. Architectural problems of that kind the modern Greenlanders do not attempt, as everyone knows who has a slight knowledge of him. And these huts proved, too, on closer



THE RUINS OF THE CATHEDRAL. EXCAVATION IN SOME TURNIP FIELDS REVEALED THE CATHEDRAL WALLS, WHICH SERVED AS THE FOUNDATION FOR MODERN WALLS USED TO DIVIDE ONE ALLOTMENT FROM THE NEXT.

inspection, to have been doorways of the ancient Norsemen. The great stone slabs had simply been the horizontal "bars" of the doorways, and the Greenlanders had merely built walls up to them, and thus achieved what they considered commodious barns. No better illustration of the difference between the pigmies which now browse about within these huts and the energetic strong men who during the Middle Ages reigned there can be conceived of: that an old doorway connecting two rooms in a cow-stable now is a whole "house".

During the summer and autumn we excavated a large number of ruins; for the foundations the present inhabitants had fortunately not been able to

remove. And there *was* really a city of ruins there, a surprisingly varied and large scheme of building when it is considered how far out upon the periphery of culture we found ourselves.

The cathedral church was of course the work which first and foremost had to be investigated. An hundred years ago its walls rose two meters above the ground, and even thirty years ago they were visible. But now only a stone here and there was visible among the grass, and could serve as a guide to the excavators. Only through these excavations has it become possible to know the general character of the building, together with the history of its development. The bishopric of Gardar was established

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about 1125, and during the next succeeding generations the great cathedral was built. To compare it with the European cathedrals would of course be unjust to it. In this case, as in all others, it is necessary to find the right measuring gauge, and in this instance that gauge is self-evident. Iceland was the Mother Land of the Greenlandic colonists, and on that famous Saga Isle we find the best means for judging of the conditions obtaining in Greenland. Surprising as it is, the fact remains that the parish churches of Greenland were considerably larger than those of Iceland; and according to what we know of the two medieval episcopal churches of Iceland they did not in any way surpass that of Greenland in spite of the Greenland bishopric being perhaps the smallest See in the world in point of churches, it having jurisdiction over only 15 parish churches, while the two Icelandic bishops together ruled 330 churches.

The same applies to the bishop's estate, his house and his retinue. After a great deal of searching we found the remains of the house hidden among the beet-patches of the natives, who utilized the remnants of the walls as fences. The individual rooms thus constituted separate fields. Among these rooms I shall mention only the hall, in which many great festivals must have been celebrated when the people assembled at the annual "*tings*" (legislative assemblies), and on the occasions of great religious festivals, notable among which was that of Christmas, in pagan times celebrated as the Midwinter Sacrifice, marking the "turning of the sun". At mid-winter the sun directly illuminated only the tops of the mountains for a couple of hours of the day; after that



THE BISHOP'S SKELETON. THE CARVED STAFF IS SEEN LYING ACROSS THE RIGHT ARM AND THE BISHOP'S RING IS ON THE SAME HAND. THE RIGHT FOOT HAS BEEN LOST, PROBABLY DUE TO GANGRENE, WHILE THE DAMAGE TO THE CRANIUM WAS CAUSED BY A LATER INTERMENT ON THE SAME SITE. THE GRAVE DATES FROM ABOUT 1200.

the days of course grew longer and lighter.

The bishop's hall covered an area of 130 square meters. A room of that size is even in our day considered large; but only by referring to the ancient historical sources may we get an idea of how many people this hall may have seated; for it is not easy for us to conceive of how closely people could be packed together at that time without losing their appetites. The

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Icelandic conditions again offer a scale. One of the greatest chiefs of Iceland's medieval history was Gissur Thorvaldson, who was appointed by the King of Norway Earl (ruler) of Iceland. In the year 1253 Gissur celebrated the wedding of his son at Flugumyre, his estate in the northern part of the island, to the daughter of Sturla Thorsson, another great man of the earldom. The wedding became sadly famous on account of the deliberate setting fire to the festal hall by an enemy, twenty-five individuals perishing, among them the bridegroom.

The saga minutely describes this wedding feast, which was the greatest banquet up to that time given in Iceland. More than 200 people sat at tables in the hall, arranged in six rows; and we are further fortunate in knowing the exact measurements of the hall, the chronicler being evidently greatly impressed with the extent of it. It was 12.2 meters long by 5.6 wide, or about 68.2 square meters in area: in other words, only slightly more than half as large as the banquet hall of the Bishop of Gardar. The banquet hall of the Norse archbishops may still be seen at Dondhjm, and this is only three meters longer and one and one half meters broader than that of Gardar.

The farming that was carried on by the bishop we may also judge to some extent by the ruins. Besides a great number of minor stables for sheep, goats, horses and swine, there once existed two cow-stables, the largest 75 meters long, which together have been able to house several hundred cows. It is to be assumed that the stables were not built larger than the need warranted; but it is a mystery how winter fodder for all these cattle could be provided. There was a fenced

field for raising hay, and this was large in view of Icelandic agriculture of that time. But the greater part of this field, in which of course the cattle were not allowed to feed, is now sterile and produces only a few loads. A couple of large grazing-grounds were also fenced. Altogether the remains of 1200 meters of low stone fences are visible, and as these are in no case less than one meter in thickness it must have taken a long time and a great deal of labor to construct them.

The ruins of Gardar, therefore, miserable as they are, speak a very plain language. They visualize a strong, energetic population, full of courage to face life, and to attack the labor that must be done. The bishop's peasants did not, either, like serfs, loaf about the estate during the summer, when only a few men were needed to herd the grazing cattle. This is evidenced by the great number of walrus-craniums discovered wherever we dug: souvenirs of the long hunting trips carried on every summer along the western coast or, turning the country's southernmost point, to the dangerously ice-beseiged east coast, in search of the great beasts of the ocean, which yielded the precious, much-sought articles that tempted the European merchants. These were the fine skins, the heavy hides and, above all, the white teeth of the walrus and narwhal. Even the Peter's Pence of the Greenlanders were paid in walrus ivory.

I have in later years excavated in two places, each of which presents typical pictures of the Greenlandic-Norse civilization. One of these was the trading center Herjolfsnes, which possessed one of the best harbors; the other was the episcopal seat of Gardar,



THIS COFFIN WAS COVERED BY A HUGE BLOCK OF GRANITE, WEIGHING $1\frac{1}{2}$ TONS. AS USUAL, THE CORPSE WAS ENTIRELY DECOMPOSED, AND THERE WAS NO TRACE OF A SHROUD OR SIMILAR WRAPPINGS. AT THE BOTTOM OF THE COFFIN, IN THE UPPER RIGHT-HAND CORNER, MUCH TO THE SURPRISE OF THE EXCAVATORS, LAY A SMALL WOODEN STICK WITH ALMOST INCONCEIVABLY WELL PRESERVED RUNES INSCRIBED ON IT.



RUNIC INSCRIPTION. "THIS WOMAN, WHOSE NAME WAS GUDVEG, WAS LAID OVERBOARD IN THE GREENLAND SEA."

the center of ecclesiastical and other culture.

There was once a journalist who asked me if I had found any library present at Gardar. This I unfortunately had to reply to in the negative.

What the Norsemen of Greenland possessed in the way of literature has crumbled away long ago, and as to literary remains we must for the time being content ourselves with the short runic inscriptions which were cut into



THE HOOD (THE CHARACTERISTIC MEDIEVAL HEAD-DRESS), AS WILL EASILY BE UNDERSTOOD, WON GREAT FAVOR IN THE INCLEMENT GREENLAND CLIMATE ON ACCOUNT OF ITS PRACTICAL NATURE. SEVENTEEN SPECIMENS HAVE BEEN FOUND AT HERJOLFSNES.

the small wooden crosses deposited in their coffins, or the even shorter inscriptions with which the tombstones were adorned. Here is one I found during my latest excavations: *LEITHI INGIBJARGAR* (Ingeborg's grave). More concise and monumental even the lapidary style can hardly be. Would we not be grateful for a little more garrulousness!

But sometimes even a short inscription may contain quite a saga. In an otherwise empty coffin found at Herjolfsnes cemetery I discovered in a corner a small four-sided stick containing very clearly cut runics. After 600 years they were still so sharp that when I showed them to my colleagues in Copenhagen they suggested that I had cut them myself. They read: "This woman was laid over plank in the Greenland Sea. Her name was Gudveg". On a voyage out to Greenland, then, a woman died, and had been buried at sea. But it was feared that she, not having been buried in consecrated ground, would ghostily visit the places to which she was

accustomed. For this reason a coffin containing this little stick, a substitute for her body, was buried when the ship reached port, and a ponderous slab of stone laid on her grave.

While we found not the slightest trace of the bishop's library, we did find the remains of the prelate himself. And this became the chief event of the summer.

Between the glacier-worn stones beneath the floor of the northern chapel of the church, a little piece of bone, engraved with a line ornament, one day appeared to us, and this immediately kindled a certain hope in all of us Danish archaeologists. The uncovering proved difficult and occupied two days. From hour to hour the find became increasingly visible. At last the object showed a curve, and it now became clear that it really was the spiral head of a bishop's staff we had discovered, carved out of a walrus tooth, the country's own precious material. When it finally lay visible in its entire extent, dark brown polished and exhibiting its fine and characteris-

ART AND ARCHAEOLOGY

tic carvings, it was impossible not to feel a certain veneration. For the first time a work of art had appeared among the old Norse ruins of Greenland.

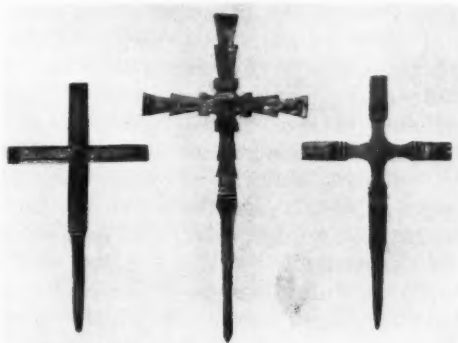
The excavation of the fragile skeleton with which the staff belonged was a no less difficult task. The exciting problem was whether also the episcopal ring had been preserved. Yes, it still remained on the finger of the right hand, on which the archbishop of Norway had placed it at his solemn investiture in the cathedral of Dondhjm.

It was strange to find that the right foot was entirely missing; every one of the small bones was absent. The skeleton has been examined by the Danish anatomist Professor F. C. C. Hensen, who believes that the foot was out-and-out broken off as a result of freezing while the Bishop yet lived. The greater part of the cranium also proved to be missing, but this was due to some disturbance of it during some later interment in the chapel. For no coffin of stone or wood protected the bishop's remains, which had been laid in the grave in direct contact with the earth.

At Herjolfsnes we found that the dead similarly had been buried in their



THE BISHOP'S STAFF. DELICATELY CARVED IN WALRUS TUSK, THE MOST VALUABLE MATERIAL IN THE COUNTRY.



CARVED WOODEN CROSSES LAID BY THE EARLY NORSEMEN ON THE BREAST OF THE DEAD.

clothing, but often without being encased in a coffin. It was an advantage when this could be dispensed with, for wood was a costly thing among the Norsemen of Greenland. Over the heads of the corpses a hood was often placed, this presumably for the reason that because of the hard-frozen state of the ground they often had to lie unburied for months, when it was found necessary to cover the faces.

The garments found are notable as being practically the only ordinary, everyday clothes of the Middle Ages in existence, and they give us surprising evidence as to the connection

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(LEFT) MAN'S DRESS FROM THE 14TH CENTURY. THE DRESS CONSISTED OF A FRONT AND BACK PIECE SLASHED IN THE MIDDLE AND WITH TWO GORES INSERTED.

(RIGHT) SHORTSLEEVED WOMAN'S DRESS OF BROWNISH COLOR. BEST PRESERVED OF ALL THE DRESSES. THE WELT HAS BEEN SO FIRMLY WORKED IN THAT THE WARP IS HARDLY VISIBLE. THE ANATOMICAL EXAMINATION OF THE SKELETON COVERED BY THIS DRESS SHOWED THAT THE PERSON WAS A SLIGHTLY-BUILT WOMAN WITH A SPINAL CURVATURE AND A HUMP, PROBABLY AS A RESULT OF SOME TUBERCULAR COMPLAINT.

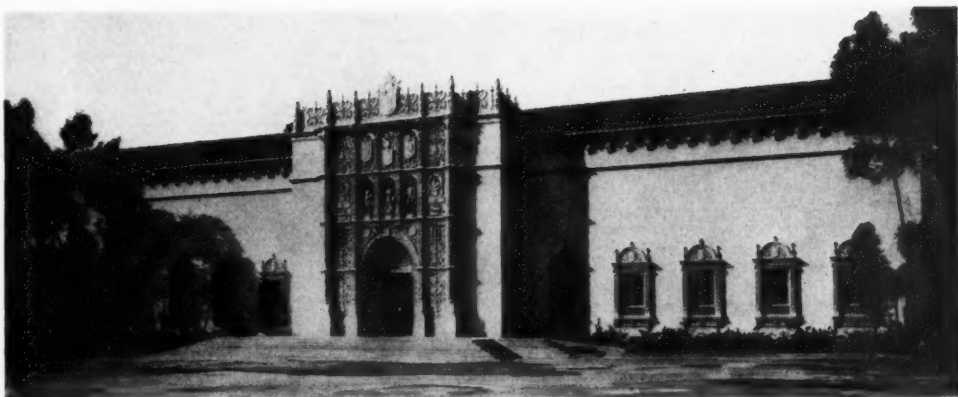
between the Greenlanders and the people of Europe. They were all found to consist of a woven woolen cloth, and there can be no doubt that Greenlandic sheep furnished the wool. The garments were made in Greenland; but if we examine their cut, we find they resemble in all details the fashions that prevailed in Europe in the XIVth and part of the XVth centuries: the tightly fitting gown which below the waist fell in wide, soft folds, and the closed hoods adorned with the long "tail" which hung down the back. It was the French and Netherlandic burgher fashions, rather elegant as they were, which had been transplanted to Greenland and there executed in the rough home-made cloth. We are even able to follow the gradual changes of fashion throughout a couple of gen-

erations, and we strongly feel how well these faraway colonists had preserved their contact with Europe in spite of the immense ocean which separated them from it.

For nearly 500 years the Norsemen of Greenland represented the uttermost outpost of European civilization. But about the time that southern Europe rediscovered America these Norsemen lost their connection with Europe, and must finally have perished. To learn the reasons why they perished and to find traces of the facts connected with their annihilation is one of the chief purposes of the archaeological research which the Danish government has been carrying on in recent years in Greenland. The problem is not yet solved. But one can not wander about the silent places where once the Norsemen lived without feeling something of the deep and bitter longing which they must have suffered when they realized that perhaps the very last ship had visited them and they were left alone with the dark-skinned Eskimos, who were repulsive to them and whom they despised, but who daily menaced their existence more and more.

We do not know when that last ship from Europe was in contact with them, and they perhaps never knew themselves at any given time that the end had come. They lived on with their longing, year after year, perhaps generation after generation. At the inner end of the Einarfjord, near the old episcopal estate, lies the 5500-foot-high mountain Igdlerrigsalik, the Burfell of the Norsemen, on the top of which what are thought to be traces of Norse huts have been found. From this peak the sea is visible in both directions,

(Continued on page 234.)



FAÇADE OF THE FINE ARTS GALLERY OF SAN DIEGO, CALIFORNIA.

THE FINE ARTS GALLERY OF SAN DIEGO

By HAZEL BOYER BRAUN

THE Panama California Exposition held in San Diego in 1915 convinced visitors from all over the world that California's southernmost city is determined to retain, in her growth, much of the old-world atmosphere that is her traditional heritage. The citizens of San Diego enjoy a rare comradeship in directing the development of the city that has won them all from the homes of their childhood by its natural, semi-tropical beauty: The exposition of 1915 and 1916 evinced many of the aspirations they cherish for future growth.

The late Bertram G. Goodhue gave the character to the designs and plans for the Exposition in San Diego which visioned a miniature Spanish city with its plaza, its *prado* (meadow, or greenway) towers and gardens intimately related to the buildings which seemed to belong to the blue sky, the blue bay and brilliant sunlight. None but the California building, which was built by

the State, were permanent, but San Diegans had come to feel the precious quality of their beauty as a unit in the midst of Balboa Park's 1,400 acres. The lovely park being the center about which the city is built, its accessibility to all the people led to the plan for the buildings being made permanent and devoted to cultural pursuits.

The California building became the home of the San Diego Museum, which is especially devoted to archaeological exhibits, granting, temporarily, one wing in the quadrangle to art exhibitions. The Plaza de Panama, with its flock of pigeons and its gay roofs clad with bougainvillia, became more charming as the eucalyptus trees traced their esthetic patterns higher and higher against the sunny sky. The planting was well cared for by the park commission; the great out-of-doors organ which had been given to the city by the late John D. Spreckels and his brother, the late A. B. Spreckels, con-



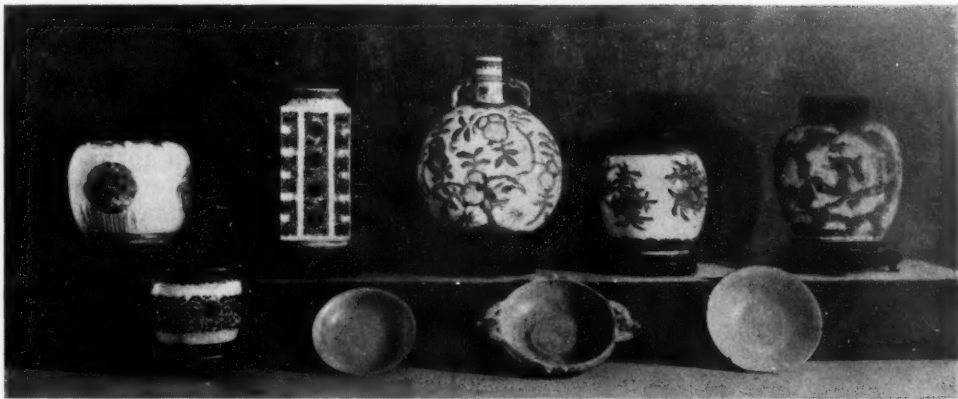
GOBELIN TAPESTRY. 17TH CENTURY. FRENCH GENERAL PLUNDERING PFALZ ON THE RHINE.
OWNED BY THE FINE ARTS GALLERY OF SAN DIEGO.

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CHINESE PORCELAIN AND JADE. PRESENTED BY MRS. GEORGE D. PRATT TO THE FINE ARTS GALLERY OF SAN DIEGO.

tinued daily afternoon concerts, permitting the people to sit among the flowers and hear the well loved composer and organist, Dr. Humphrey J. Stewart, who always illuminated his program with kindly explanations.

The Natural History Museum, with generous help from Miss Ellen Scripps and others, made a permanent home on one corner of the plaza, and the Fine Arts Academy was given a home on another, but the Sacramento building, which confined the plaza on the north, had been built of such perishable material it had to be removed. This site, directly opposite the organ, seemed the logical place for San Diego's Art Gallery; by many, merely a cherished dream until, in 1923, Mr. Appleton S. Bridges suggested to his wife that they build a permanent gallery and present it to the city. She immediately consented and the plan was announced at a dinner in the San Diego Museum by Mr. George W. Marston.

Many of those fathers of the city who were wont to accept more or less responsibility for the cultural develop-

ment of San Diego were delighted with this announcement, but deeply concerned with the problems it presented, for Mr. and Mrs. Bridges had tempered their generosity with wisdom. Restraining their impulse to fill this gallery with great works of art, they made emphatic declarations that they would build a beautiful and perfectly equipped gallery, but the people of San Diego must maintain it and realize their ownership by creating the permanent collection.

While many persons were asking, "How much does it cost to maintain a gallery?" "What shall we put in it?" and "Where will the money come from?" behind a high green board-fence on the north of Plaza de Panama, foundations were laid and, at the end of three years, there emerged in its full perfection, a building which linked well with the Spanish architecture of the other buildings bordering the plaza.

The architects, Wm. Templeton Johnson and Robert W. Snyder of San Diego, kept to the Spanish Renaissance Architecture of the early XVIth century; they centered the most elaborate

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ANTONIA LA GALLEGA. BY IGNACIO ZULOAGA. OWNED BY THE FINE ARTS GALLERY OF SAN DIEGO.

decorations about the main portal. It is rich in sculpture and heraldic devices wrought into unity in the plateresque style. Statues and bas-reliefs of distinguished painters of Spain—Velasquez, Zurbaran, Murillo, Ribera and El Greco—share this decoration with the Escutcheons of Spain, the United States and California. The arms of the city of San Diego are the crowning feature of the parapet.

The mantle of government of the new gallery naturally fell upon the shoulders of those who had identified themselves with art activities. Since 1904 San Diego has had such an organ-

ization. The Art Association,¹ which numbered as many as 200 members in those early days, with Daniel Cleveland as its leader, closed its cycle of activity in 1911. Under the momentum of the exposition in 1915 a Guild of active artists was formed with a nucleus of about twenty members, long identified with San Diego, including the late Henry Lord Gay, the late A. R. Valentine, the late A. M. Farnum, C. A. Fries, Alice Klauber, Sarah Truax, Maurice Braun and Aime Titus. This membership had grown to about one hundred members when in 1920 the Friends of Art was formed, bringing many others to its support. In 1924 the Friends of Art rearranged its constitution, making the Art Guild an inner body, and later changed its name to the Fine Arts Society. From that organization a board of directors was elected to guide the destiny of the new Fine Arts Gallery of San Diego.

The question of a director was a problem for over a year. Mr. Bridges financed a search for just the right man. Several hopeful possibilities came to San Diego but refused to endanger their careers in a position where no money to buy permanent works of art was evident and even maintenance was problematic. Finally Reginald Poland, Educational Secretary of the Detroit Institute of Art, was invited to visit San Diego. Seeing the new building, sensing the quality of the interest here in the finer things of life, the fine spirit of the citizens interested in the Gallery and the perfect setting and opportunity for an active art museum, he accepted the directorship. Mr. Poland possesses the enthusiasm of youth, an especial love for the art of Spain and equipment of much more than the usual in training and background. The Fine Arts

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Gallery has made phenomenal strides under his directorship.

Before a single work of art was purchased for the permanent collection, a definite policy of collecting was worked out and adopted by the board of directors. It was decided further to link the Gallery with the historical traditions of San Diego by giving preference to Spanish and American art, and all possible encouragement to the growing art of California. It was also agreed to confine the permanent collection, so far as possible, to painting and sculpture. The second important policy was the direction of all possible energy to educational work which should enable the people of San Diego to enter into ownership of their great gift with some knowledge, appreciation, and close association with the growing collection.

San Diego's delighted attitude took much of its character from the inaugural exhibition. As soon as Mr. Poland accepted the directorship, January 1st, 1926, he hastened to New York, carrying a photograph of the new gallery and an enthusiastic vision of its future. He visited many galleries, museums, and dealers, not only in New York but in many of the eastern cities, with the result that when the institution opened its doors in February, 1926, every gallery was filled with rare works, a loan exhibition of ancient and modern Spanish art, works by great Americans, something of the art of those European countries—Italy, France, Holland and Belgium—whose art-history is interwoven with that of Spain, all brought from the private and public collections of America. One feature was the sculpture of Ivan Mestrovic, the first exhibition of his work brought to this country.



"EL PRINCIPE" (HAMLET). BY MIGUEL VILADRICH.
OWNED BY THE FINE ARTS GALLERY OF SAN DIEGO.

Proving that generosity and enthusiasm are contagious, the people of San Diego banished their fears and rose to the necessity of building up a splendid collection. Gifts came from all directions; individuals and clubs, prompted by fresh interest, gave as they had never dreamed they could. Mr. and Mrs. Bridges gave four Flem-

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ish tapestries belonging to the XVIIth century. Then came an anonymous gift of eleven great works of art: a Gobelin Tapestry of the XVIIth century, *French Officers Sacking Pfalz*, remarkably fresh in its state of preservation, its rich coloring and lively pattern filling a gallery with its vitality; Ignacio Zuloaga's *Antonia la Gal-*



MOTHER AND CHILD. MARBLE SCULPTURE, BY IVAN MESTROVIC. OWNED BY FINE ARTS GALLERY OF SAN DIEGO.

lega; El Greco's *Saint Francis of Assisi*, the colorful *Sailors of Ondarroa* by Ramón de Zubiaurre; *Girl with the Pet Dog* by Nicholas Maes; an old altarpiece by Gaspar de Craeyer, paintings by two Americans and four great French works by Corot, Courbet, Nat- tier and Albert André.

Mrs. Alma de Brettville Spreckels gave a large collection of animal sculpture by Arthur Putnam; Archer M. Huntington, who has always evinced the greatest interest in Spanish art, gave *My Daughter María in the Gardens of La Granja* by Joaquín Sorolla, and a sculpture called *The Awakening* by Gutzon Borglum. Since that time Mr. Huntington has evinced continued interest by presenting the well known sculpture *Diana*, by his wife, which greets the eye as one enters the main rotunda; by adding to the Spanish collection a painting by a modern, *El Príncipe* by Miguel Viladrich, and a pastel by the American, Louis Kronberg, *The Dancer in White*. He also gave the complete publications of the Hispanic Society.

Mr. and Mrs. George D. Pratt, also of New York City, gave a group of Coptic fabrics, a Chinese painting on silk by Liu Sung Nien (XIIth century), and Chinese porcelains and jades that are a valued addition to the one gallery devoted to the art of the Orient. This department has recently received from Dr. Horace N. Allen of Toledo, Ohio, former Minister to Korea, a rare collection of Korean pottery.

The Wednesday Club of San Diego presented Robert Henri's spontaneous and refreshing *Bernadita* and a landscape by Maxime Maufra. The American College Club gave *Rugged Grandeur* by C. A. Fries, the San Diego Club a landscape by Charles Warren Eaton; the Delphian Club a XVIth century Spanish enamel; the city of San Diego found it owned a painting, *The Hunter*, by J. C. Dollman, which was duly presented by the Mayor. The Misses Putnam purchased for the gallery a number of exceptionally fine works including *Isabela de Francia* by Alonzo



SAINT FRANCIS. BY DOMINICO THEOTOCOPULI (EL GRECO). PRESENTED TO THE
FINE ARTS GALLERY OF SAN DIEGO.

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MOUNTAIN TOP. BY MAURICE BRAUN. OWNED BY FINE ARTS GALLERY OF SAN DIEGO.

Sanchez Coëlle. Mr. and Mrs. Erskine J. Campbell have given a group of American paintings and 16 Persian miniatures. Without definite purchase funds, in two and one half years, an insurance value of \$300,000 is now carried on the works included in the permanent collection, which unquestionably has a value of over half a million dollars.

The gallery devoted to the work of California artists now contains more than twenty works that have been purchased by the gallery or received as gifts. Ernest Lawson, Maurice Braun, Colin Campbell Cooper, Charles Reiffel, Elliot Torrey, Charles A. Fries, Alfred Mitchell, Barse Miller, Guy Rose, the late Caroline T. Locke, the late Ammi M. Farnham, Sarah Truax, Helena Dunlap, Will Sparks, the late Herman C. Markham, Paul Lauritz, Helen Forbes, James T. Porter, Ruth Ball and S. Cartaino Scarpitta are all represented.

Many of these purchases have been made from the membership fees of the Fine Arts Society, which numbered

only a few hundred when the gallery opened, but to which the inspiration of achievement brought voluntarily hundreds of people who wished to share some responsibility. Organized drives brought the membership to more than 1,300, which includes a junior membership of 105.

Some of the purchases made by the Fine Arts Society include *Abuelos* by Valentin de Zubiaurre, *Mother and Child* by Ivan Mestrovic; *Saint in a Niche* by Gil de Siloe; *Head of a Man* by Lucas Cranach, and two East Indian water-colors.

A print department has been sponsored and developed by the San Diego University Women's Club. Among its gifts are a drawing by Howard Giles, a Persian XVIth century miniature and prints by Rembrandt, Dürer, Zuloaga, Bellows and Gordon Craig; also by leading local artists.

No other gallery in the west has done such progressive and truly telling educational work. Both Mr. Poland, his assistant, and Mr. Morris, have a deep realization of the humanitarian value of awakened interest in the arts for the lives of both young and old. There were no funds for this work, but their enthusiasm soon brought contributions from individuals sufficient to provide transportation for little children who live far away in the county, extending the influence of the gallery far beyond the city. They inaugurated monthly "City Days", and "County Days" on Saturdays, when the entire mornings were devoted to specially planned programs, always including music and a demonstration of one of the Fine Arts which led the attention to some especial exhibition. Souvenirs to take home usually were reproductions of some great work with an appreciation calling attention to its fine qualities.

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It is an inspiration to find a large gallery filled with boys and girls who have risen early, and some of whom walk as many as five miles to catch the bus to reach the gallery; among them many Indian children eagerly watching as absolute silence reigns while a noted artist paints a picture before their eyes.

Classes from the city schools are guided through the galleries frequently and lectures relative to the ever-changing exhibitions are given in the schools and clubs. The blind are taken in groups through the galleries; specially planned programs for the children from orphanages tend to awaken creative ability. One of the most successful phases of the development of art appreciation was a Portfolio Contest in which all school children were asked to collect colored reproductions of paintings by American artists, mount them, catalogue them, and each one make a portfolio to contain them. To stimulate genuine interest in this work, real paintings and prints were given as prizes by the local artists, with the most wonderful results in family interest in coming to know our American artists. One hundred and twenty-seven portfolios were entered. Many of them contained from two to five hundred reproductions mounted with unusual taste. About forty works of art framed by the



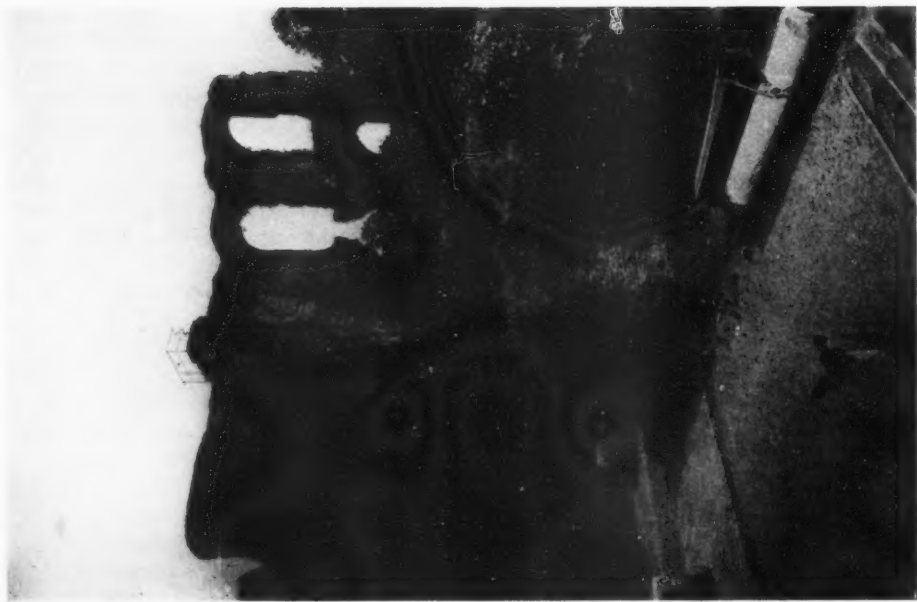
JUNE DAYS. BY BEN FOSTER. OWNED BY THE FINE ARTS GALLERY OF SAN DIEGO.

Federation of Women's Clubs went into the homes and schools as prizes for this work.

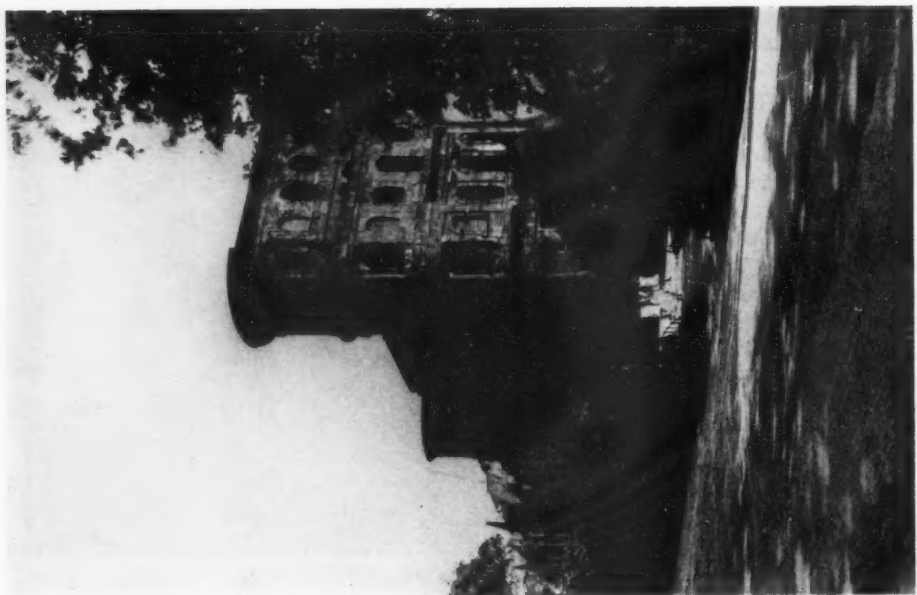
Special series of lectures are constantly provided for the membership of the gallery, bringing to San Diego many noted authorities on art subjects.

In many ways this fountain of art has already spread its influence into the homes where those citizens who are to carry on the ideals of San Diego are being nurtured.





RUINS OF THE ROMAN IMPERIAL PALACE AT TRIER, GERMANY.



AMONG GERMANY'S COUNTLESS ARCHITECTURAL MONUMENTS THERE ARE MANY DATING BACK TO THE TIMES OF THE ROMANS. PORTA NIGRA (BLACK GATE) IN TRIER IS APPROXIMATELY TWO THOUSAND YEARS OLD.



FRAGMENT OF A GROTESQUE ROMAN HERME FROM THE ROMAN CITY NIDA. BUST OF A NEGRO, WITH PHALLOS ON THE HEAD. INSCRIPTION AT BASE REFERS TO CORRUPT MERCHANDISING PRACTICES.

ROMAN RELICS IN GERMANY

By R. DEVAU

FROM Germany comes the highly gratifying news that the famous Limes will be declared a *Naturschutzgebiet*, that is, a "protected nature reservation". The Limes is that great system of walls and *castella* and *castra* which the Romans began to construct under the Emperor Domitian (A.D. 81-96), as a defense of that part of Germany which then was under Roman domination, against the unconquered Teutonic tribes beyond. The wall stretched from Rheinbroehl, near Neuwied on the Rhine, almost to

Kelheim on the Danube, and was fortified with eighty citadels and nine hundred watch-towers.

For a long time the territory along this line, as well as other parts of the Roman Germania, have yielded interesting treasures for the archeologist. One of the erstwhile Roman castles, the Saalburg, has been reconstructed in its original shape and size. In its surroundings, around the health and recreation resort of Homburg, implements of Roman soldier life are constantly being unearthed. The latest

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JUPITER AND JUNO.

finds there, made only recently, consist of a considerable number of ovens, used by the 500 legionaries of the fortress to grind the two and one-half pounds of rye they received daily as part of their pay. In Trier, the Roman Augusta Treverorum, the Porta Nigra (Black Gate), and ruins of the imperial palace still stand, mighty monuments of Roman architectural art north of the Alps. Roman baths of marble can still be seen surrounding the famous healing waters in western Germany. In Trier also, an entire temple city, in which the altars of Roman and of German gods stood peacefully side by side, was found only last year. Tarodunum, the ancient Roman town for which historians and geographers have been searching for centuries, has just been discovered at Zarten, a village near

Freiburg. The story of highly interesting discoveries could be continued indefinitely.

Among the most recent finds of relics of some seventeen or eighteen centuries ago, there is the Roman town of Nida, discovered in the course of excavations right in the center of Frankfurt-on-Main, once part of the district which the Romans had fortified with their Limes. There, between the former villages Heddernheim and Praunheim, the Historical Museum of Frankfurt has been conducting extended excavations for over a year and a half. Nida, which is thereby being uncovered, was the principal town of "Civitas Taurensium", which again was the center of administration for the territories dominated by the Romans north of the Main and east of the Rhine. Several *castra* and *castella* had been there before, and atop of them

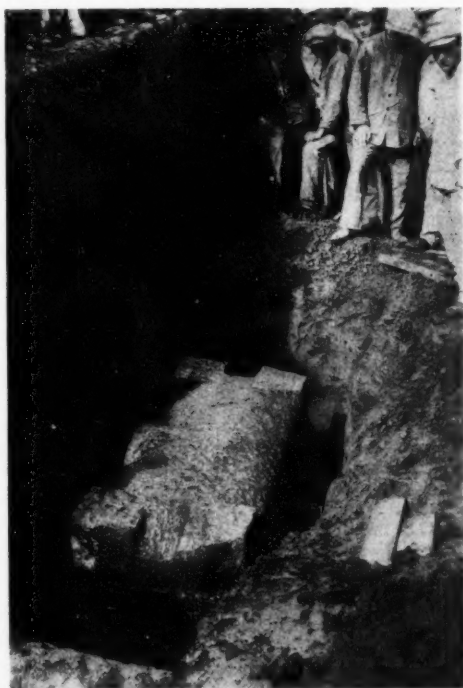


MOLD FOR TERRA-COTTA FIGURES, FOUND IN THE ROMAN CITY, NIDA.

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Nida was erected. The southern half of this Roman town is now covered by a modern city settlement.

A considerable number of highly interesting pieces have already been brought to light. There are, for instance, the statues of Jupiter and Juno, enthroned under a canopy, forming the top of a stone shaft twelve feet high. At the base of the same shaft there is a relief of Hercules with his club, lion-skin, and the apples of the Hesperides. Of a somewhat later period—the last stage of the Roman occupation—is a stone sarcophagus. All these pieces are of so-called Vilbel sandstone, which



ROMAN STONE SARCOPHAGUS, 3RD CENTURY, FROM THE GREAT BURIAL FIELD OUTSIDE THE WESTERN PORTA OF THE ROMAN CITY NIDA, NOW BEING PARTLY EXCAVATED IN FRANKFURT-ON-MAIN, GERMANY.



HERCULES.

is found there, proving that the sculptures were made on the spot, at Nida, where Frankfurt now stands.

The fact that terracotta figures were also made in Nida has become known only through the present excavations, which have also furnished proof of the existence of certain metal industries there. A mold used in making terracotta figures is shown in one of our pictures. Highly interesting is the negro bust, also of terracotta, a fragment of a Herma, wearing the Phallos. This bust, by the way, bears an interesting inscription which refers to corrupt practices in merchandising methods of that day. The excavations are being continued.

PENNSYLVANIA FURNITURE IN THE REIFSNYDER COLLECTION

Photographs by courtesy of the American Art Association

It not infrequently transpires that gaps in history may be bridged by the study of certain manifestations of the industrial and mechanic arts. In the instance covered by the following article, the remarkable collection the late Howard Reifsnyder spent thirty years in gathering, is of extraordinary importance. The collection is now being dispersed by the American Art Association of New York in the settlement of his estate. Included in it are pieces of significance, beauty and charm. They compel a new and profound respect for the versatility and artistic vision of those craftsmen who labored in what was for a long time practically a frontier colony. They also clear up misunderstandings hitherto current and throw much needed light upon the history of Colonial furniture.

THE Quaker colony of Pennsylvania was founded in 1681 by the son of Admiral Penn, who established the capital in 1683 in Philadelphia on the Delaware. The growth of the colony was rapid. In the early eighteenth century an influx of German immigrants seeking refuge from the Palatine wars settled in the valleys of the Schuylkill and the Lehigh. They were later reinforced by the Ulster Presbyterians, driven to emigrate by the curbs put upon their industry and the religious persecution endured at home. These last settled the mountain district and the western slopes of the Allegheny range, and virtually formed the second half of the future State. Of the two great groups, the Germans retained their manners and customs and their traditional culture the longer; the Scotch-Irish intermarried with colonists of the other States, adapted themselves freely to the common features of American life, and prospered in colonial times less than their peaceable and picturesque neighbors.

This is faithfully reflected in the character of the furniture of the pre-Revolutionary period. The dominant features of the German Baroque age are perhaps most faithfully and fully

reproduced in America in the Pennsylvania family *Kas* or wardrobe, with its massive proportions, heavily molded, patriarchal cornice, elaborate and naive decoration, and ball feet. These features, refined and modified, are distributed over the wall furniture of the Colony in the early period. Of this age are the two famous Harriet Randolph heirlooms of the present collection, the ball-foot chest and the unique Queen Anne walnut writing desk with five ball feet, the only one of its kind in existence.

The most intimate and the most interesting, however, of Pennsylvania family treasures is the ornamental bridal chest, which played a large part in the burgher domesticity. The earliest example in the Reifsnyder collection, perhaps urban in origin, is the Sarah Smedley chest of drawers inlaid with the initials S.S. and dated 1737; this descended through four generations of Sarahs, and has as its most prominent feature an elaborately shaped and inlaid apron. A later variety of this type is the walnut tall chest of drawers with inlaid date 1793, which reverts to the ponderous cornice of the *Kas*; this finely proportioned chest is noteworthy, as Holloway sug-

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gests, in being the latest piece in the Chippendale taste at present identified. The alternative (polychrome) type of decoration is represented by the Benjamin Hammer chest painted with flowers and interlaced hearts, and dated 1795; and this is a transitional form between the chest and the bureau, and has two small base drawers.

Of unique historical importance, though presumably of English origin, is the celebrated Carolean walnut armchair known as the William Penn chair, which was donated by the father of the Colony at the end of the seventeenth century to his friend Henry Babcock, and purchased from a descendant of the latter. A companion, having no traceable connection with the Penn chair, was discovered some years ago by Mr. Reifsnyder in Trenton. The elegance of design common to both appears in the intricately carved James II armchair; one is rarely privileged to view the equal of the extraordinary lacework carving of the back.

We must, however, return to native Pennsylvania. Contemporary with the early New England Carver chairs, three of which are contained in the present collection, are the massive wainscot seats typified by the paneled oak chair. A highly interesting relation is a slat-back armchair, actually an intermediate form between the wainscot chair and the slat-back class of 1700; having the heavy proportions, panel seat and spool-turned legs of the former and the ladder-back of the latter, though with curious angular posts.

The graceful slat-back chairs indigenous to Pennsylvania are in fact among the most beautiful products of rural craftsmanship. They are characterized by the round uprights, graduated arched slats (often as many as five

or six in number), and ball-turned frontal stretchers. The finest of the many in the Reifsnyder collection are the four side chairs, possibly of Philadelphia manufacture; these have in fact even been attributed to William Sav-



A MARRIAGE CHEST-OF-DRAWERS, BEARING THE DATE 1793. THOUGHT TO BE THE LATEST DATED PIECE OF FURNITURE IN THE CHIPPENDALE STYLE NOW IN EXISTENCE.

ery, together with the rare cabriole-leg, slat-back armchair from the Mount Pleasant Museum, which has close analogies to one of the earliest types recently authenticated by the discovery of the Savery label.

The collection contains a few contemporaneous banister-back chairs, including one of the heavy Pennsylvania type with the semicircular cresting rail; and the important maple day-bed with three flat banisters, canted back with chain attachment,

ART AND ARCHAEOLOGY



LABELLED SAVERY CHAIR—1740-50.

and rush seat. The eight legs have the characteristic Dutch bulbous appearance, and end in large ball feet.

The rural slat- and banister-back chairs were succeeded in popularity by the Windsors, which appeared in the middle of the eighteenth century. The only types we can definitely assign to the Colony are the tall and prim comb-back armchairs and the low-back or horse-shoe Windsors, probably made in Philadelphia and represented by a beautiful armchair and a settee. These and other early Pennsylvania Windsors may often be distinguished by the very individual baluster-and-cylinder turning of the legs.

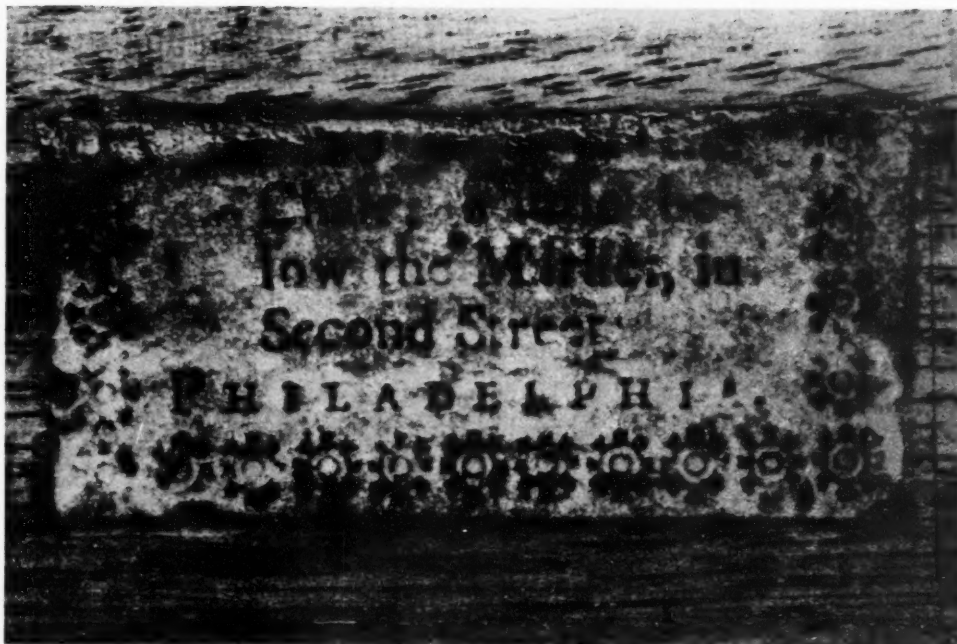
An important class in the collection is formed by the dignified "stretcher" tables of 1690-1710, peculiar to the Colony. These tables, in common with many of the larger utilitarian pieces of Pennsylvania, are almost

invariably of walnut; ubiquitous features are the baluster-turned legs (which survived the disappearance of this turning elsewhere), the scalloped treatment of the underframing and the quaint unequal drawers. The finely turned pine gate-leg table is a magnificent specimen of early lathe-work.

Of this early period, though obviously of urban manufacture, are two important pieces in the style of William and Mary—a six-legged highboy, curiously contrived with walnut front and maple sides; and a trumpet-turned walnut lowboy, both pieces being in a superb state of preservation. We may here also mention the four important Queen Anne side chairs, which, matching as they do almost perfectly, were assembled by Mr. Reifsnnyder from different sources; these undoubtedly represent the highest class of aristocratic furniture of the Colonies prior to 1750. A walnut cabriole-leg day-bed with a unique two-chair-back, is roughly contemporaneous with the chairs and is one of the rarest pieces in the collection.

The early importance of Colonial Philadelphia is manifest in its furniture, which begins to attain distinctiveness and elegance as early as 1730-40. It is unfortunate that little record remains of the names of diversified styles of the early cabinet-makers. The knowledge we have of the work of the Chippendale and Sheraton periods, even, is fragmentary, and much theory has been built up on the slenderest of data.

Culturally speaking, Philadelphia was at the time more important than Boston, Richmond or New York; yet little research had been made into the history of Philadelphia cabinetmaking prior to the now celebrated discovery of the label of William Savery in the



LABEL REMOVED FROM THE SEAT RAIL INSCRIBED AS FOLLOWS: "ALL SORTS OF CHAIRS AND JOINERS WORK MADE AND SOLD BY WILLIAM SAVERY. AT THE SIGN OF THE CHAIR A LITTLE BELOW THE MARKET IN SECOND STREET, PHILADELPHIA."

Van Cortlandt lowboy. Following this, the Savery name was erected into a legend, and all the finest Chippendale furniture of the period indiscriminately attributed to him. What is the present standing of William Savery? The facts are briefly these: In addition to the lowboy, four labeled chairs by Savery are known—the beautiful walnut armchair, a "Dutch" maple side chair in the collection of A. H. Savery, and a slat-back rush-seat armchair of plain type. By a process of comparison, the five-slat-back maple armchair with cabriole legs, exhibited by Mr. Reifsnnyder at Mount Pleasant, has been accurately identified as a product of Savery's workshop; and a rare walnut web-foot slipper-chair with curiously pierced top-rail is also considered

to combine elements found on accredited Savery pieces.

Savery did much small repair work at low cost, and advertised quantities of rush-bottom chairs at 4/6 each; he seems to have been responsible for a great quantity of simple furniture of good quality and excellent design, and for not a few pieces, like the fiddle-back chair, of the highest class. Nevertheless, not every Chippendale chair with fluted uprights, nor every shell-carved lowboy, were made or inspired by William Savery.

Since the discovery of the Van Cortlandt piece, the names of James Gillingham, Jonathan Gostelow, Thomas Tuft, Edward James and others of the master cabinet makers of the period have come to light; and last



TWO MAGNIFICENT CHIPPENDALE STYLE CHAIRS, LONG THOUGHT TO BE THE WORK OF CHIPPENDALE, AND NOW PLACED AMONG THE EXAMPLES OF THE HANDIWORK OF AN EARLY PHILADELPHIA CABINETMAKER, ABOUT 1770. SUPERBLY CARVED MAHOGANY, IN THE CHIPPENDALE MANNER, SHOWING GOTHIC INFLUENCE IN DESIGN, THESE TWO CHAIRS HAVE BEEN ON EXHIBITION IN THE PENNSYLVANIA MUSEUM OF FINE ARTS.

and possibly greatest of all names, although we have not space to discuss here the individual merits of their owners, that of Benjamin Randolph.

This history of the magnificent Randolph "sample" chairs is fully set forth in the present catalogue. The wing armchair and the two beautiful side chairs were purchased from members of the Zeeley family, descendants of the Fenimores, of which family Mary Fenimore, second wife of the cabinetmaker Randolph, was a member. These chairs, among the finest American productions in the Chippendale style and

forming with their three fellows a group of unequaled merit, appear now to be definitely assignable, largely owing to the efforts of Dr. S. W. Woodhouse, Jr., Curator of the Pennsylvania Museum, to the workshop of Benjamin Randolph, "Cabinet-maker at the Golden Eagle in Chestnut Street between Third and Fourth Streets, Philadelphia", as he styles himself on the beautiful trade-card which has recently come to light. It is unquestionable that in the course of time the individualistic carving found on these chairs will be identified upon others of

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the major pieces of the period, and that we may look forward to a realignment of the facts in the interest of one of the greatest artists of his day.

The *chef d'oeuvre* of the collection is perhaps the great Van Pelt mahogany highboy exhibited at the Mount Pleasant Museum, and distinguished by its elegant outline and beautiful rococo ornament. This piece is in pristine condition, and by the wish of the late Mr. Reifsnyder has been left untouched, a proud and masterly emblem of eighteenth century skill.

The fine chest-on-chest with scrolled and latticed pediment in the manner of Jonathan Gostelowe (or perhaps Edward James) was exhibited as a representative piece in the Chippendale Loan Exhibition of 1924 at the Pennsylvania Museum; in the same exhibition appeared a slant-front secretary-bookcase with latticed swanneck pediment of somewhat simpler style, in which the emphasis is on proportion, as opposed to decorative treatment. A Philadelphia secretary-bookcase of high merit is set off by the graceful contours of the serpentine lower front with its rudimentary block treatment.

The Mount Pleasant block-front writing desk, with its superb sunburst carving, is equal to the finest of John Goddard's work, and is rightly termed by Nutting "unusual and perhaps unique"; the piece is unquestionably of Rhode Island origin, and belongs to the years 1765-70.

A luxuriantly carved walnut lowboy from the Newlyn family of Philadelphia, is of the type most desired by collectors, and eagerly sought after during the Savery vogue. The carving of the shell and the acanthus-leaf knees is of the first order.

It is impossible to be frugal with superlatives. One of the finest, if not



VAN PELT HIGHBOY, CHIPPENDALE ROCOCO TASTE, FROM THE VAN PELT FAMILY—1770. ABSOLUTELY IN ORIGINAL CONDITION.

the most lovely of all American canopy beds is the mahogany claw-and-ball-foot bedstead. No more beautiful piece of craftsmanship, no more sincere and effortless feeling for design, is exhibited in the entire breadth of the collection.

The splendor of mellowed mahogany is exemplified in the elegant tray-top tea-table with its graceful stretchers



CLAW-AND-BALL-FOOT BEDSTEAD, CHIPPENDALE STYLE, ABOUT 1750. NOTABLE FOR THE MARVELOUSLY CARVED KNEES. PROBABLY ONE OF THE FINEST BEDSTEADS IN THE COUNTRY.

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and finial; Lockwood remarks of it, "Very few of this type of tea table are found in this country", the fragile design being peculiar to England. We would further direct attention to an interesting transitional block-foot Pembroke table; the two fine piecrust tables; the pair of late Chippendale urn-tables and the rare wig- or basin-stand, both from the Mount Pleasant Museum; and the several beautiful claw-and-ball-foot card-tables.

A very elegant upholstered armchair with square stretched legs delightfully carved and bracketed, dates from 1770-75, and combines the exotic qualities of the Chinese Chippendale mode with a stern solidarity of structure. With due regard to the claims of both American and English experts, we reserve judgment regarding its country of origin. The tall-back "master's" chair in the Chippendale taste, analogous in proportion to the celebrated signor's chair in Independence Hall, Philadelphia, is a scarce and curious modification. Another chair of unusual historical interest is an authentic leather-covered arm-chair of the Continental Congress which was presented to the Hon. A. H. Coffroth, one of Lincoln's pallbearers and a member of Congress from Pennsylvania.

The handsome case of the superb Edward Duffield grandfather clock, one of the ornaments of the Chippendale Loan Exhibition, is equal in technical quality to the recently discovered case bearing the label of Edward James. Duffield, second only to the politically minded David Rittenhouse, was indeed, one of the foremost clockmakers of his city. The Reifsnnyder collection is unusually rich in clocks, with tall-case examples by Seneca Lukens, Jacob Godschalk, Aaron Willard, Benjamin Reed and

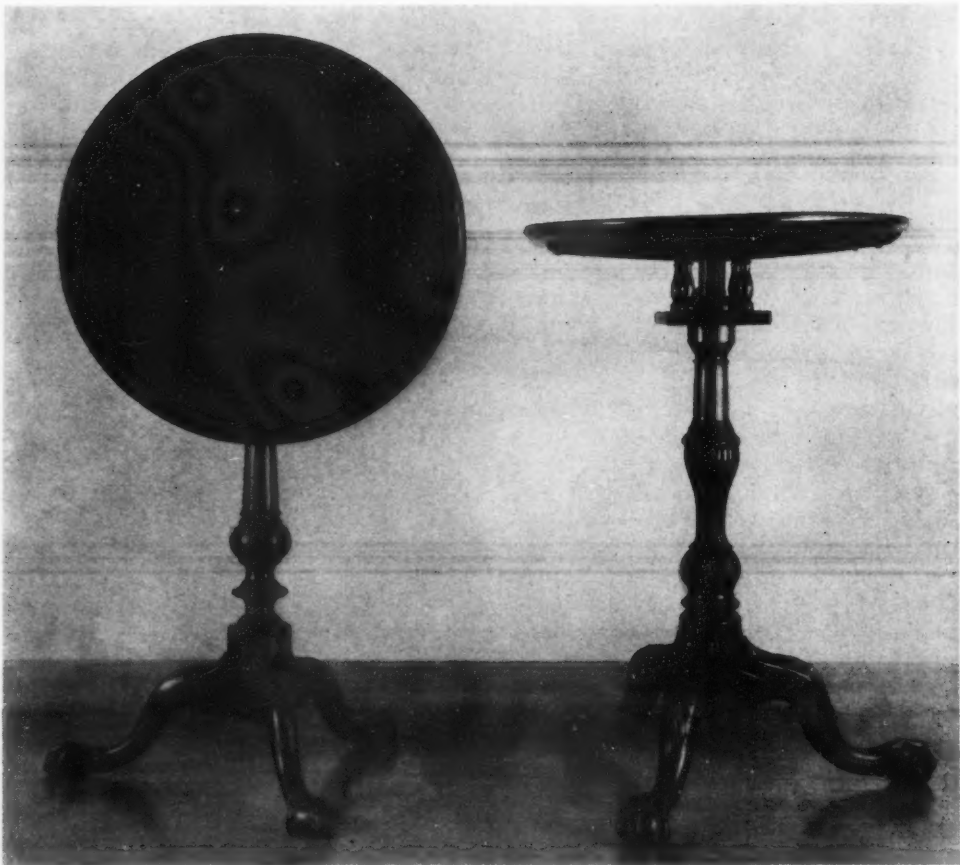
others. The most interesting of all, however, is undoubtedly the claw-and-ball-foot dwarf clock by Daniel Frost of Reading, with case in the Chippendale taste. Very few of these early



THE MOST NOTABLE ARMCHAIR OF THE AMERICAN CHIP-PENDALE SCHOOL IN THE UNITED STATES. THE THEORY HAS BEEN OFFERED THAT THE MASK ON THE APRON OF THE CHAIR IS THAT OF BENJAMIN FRANKLIN. UNTIL RECENTLY, ON EXHIBITION AT THE PENNSYLVANIA MUSEUM OF FINE ARTS, PHILADELPHIA.

"shelf" clocks appear to have been made, and they form probably the smallest class of American timepieces in existence.

We are of the opinion that a very small proportion of the mirrors commonly attributed to America were actually made in this country. The firm of John Elliott of Philadelphia (1753-c. 1804) which is represented in the present collection by no less than

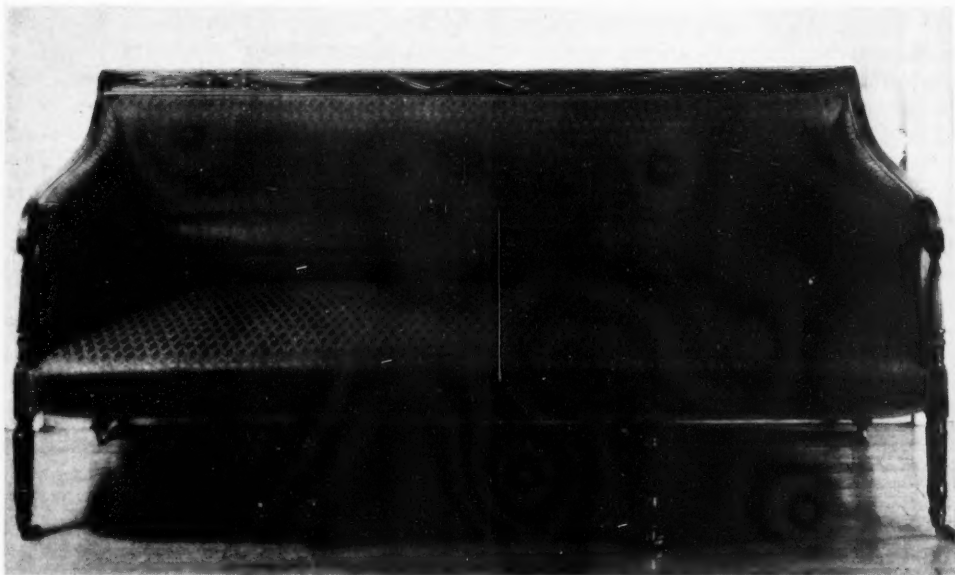


TWO OF THE MANY BEAUTIFUL LITTLE TABLES, FORMERLY IN THE FAMOUS REIFSNYDER COLLECTION.

four labeled mirrors, advertised extensively in the *Pennsylvania Journal* and the *Pennsylvania Gazette*, and usually to the following effect: "*Just imported in the Myrtillis, Capt. Budden, and last ships from London, and to be sold by JOHN ELLIOTT at his Looking-glass Store . . . a Large assortment of Looking-glasses, gilt and plain, viz., Piers, Sconces, Dressing-glasses, Swingers, etc., etc. . . . He also new-Quick-silvers and frames old Glasses, and supplies People with new Glass to their own frames.*" This advertisement is

typical of the age; few mirrors were made, and many imported. The finest English carving of the period is seen in three pairs of gilded Chippendale mirrors, of which two are in the rococo style; the smaller of these, from the Bosworth collection, was exhibited for many years at the Pennsylvania Museum.

By the end of the Chippendale period (1780-1790), New York assumed the lead, and became in many senses the arbiter of fashion; fine furniture was now made in the Hepplewhite and



DUNCAN PHYFE MAHOGANY SOFA, SIMILAR TO THE ONE IN THE FAMOUS HUDNUT COLLECTION. STOOD IN THE REIFSNYDER HOME.

Sheraton styles in New York, Trenton and neighboring cities, although the Philadelphia tradition was carried on by men like Connelly with undiminished skill. Of the Federal period are the charming Hepplewhite heart- and shield-back chairs and the two celebrated shield-back armchairs from the Chew mansion with painted and decorated backs and natural mahogany arms; a graceful Directoire sofa in the style of Connelly; the Sheraton square-back armchairs and side chairs in the manner of the *Drawing-Book*; and innumerable daintily inlaid card tables.

The cylinder-front secretary is a highly stylized composite design of considerable merit, the kneehole base and tall slender legs giving an effect of unusual lightness. It should be compared with the compactly designed slant-front desk meticulously and exactly fitted, and inlaid in the Sheraton manner.

The last beauties of Sheraton before the decadence are seen in an elaborate inlaid mahogany dressing table which exhibits the unity of a complex design; the piece dates from about 1810, and indicates the tardiness of arrival of the Empire style on this side of the Atlantic. When it is compared, however, with the New England tambour-front escritoire, it will be seen how far fashion had traveled from the stark simplicity of Directoire design.

New York in a burst of belated glory is represented by the important and characteristic mahogany sofa of the Bosworth collection designed and executed by Duncan Phyfe, and with the familiar triple-paneled crowning rail of his Sheraton taste. A similar piece was sold at the American Art Galleries in the dispersal of the Hudnut Collection of last season, when Phyfe prices began to attain record-breaking figures.

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A Hepplewhite mahogany bow-front sideboard is the work of an unknown craftsman of one of the cities of the Delaware Valley, and is related to the earliest designs of Shearer; it is executed in beautifully grained mahogany of subdued patina. This piece and the perfect example of English Sheraton, the elaborately inlaid swell-front sideboard, adorned opposing walls in the Walnut Street dining room.

The decorative objects of the collection comprise early American glass, Staffordshire pottery, Lowestoft and English porcelains, Colonial and Georgian silver (including an important set

of four George III candlesticks); pewter (among which is a rare inscribed communion flagon from Lancaster, Pa., dated 1740); brassware, with several fine sets of andirons and fire tools, and including two very rare pairs of miniature andirons; ship models, quilts and hooked rugs. One may perhaps refer here also to the engaging and beautifully made specimens of miniature and child's furniture.

Thanks are due the research workers who compiled the foreword to the catalogue of the Reifsnyder Collection for the facts contained in the foregoing description.

WHAT THE SOIL OF GREENLAND TELLS OF ITS MEDIEVAL INHABITANTS

(Concluded from page 210.)

and on clear autumn days, when the coast was free of ice and the time was drawing near when ships used to come, many a youth has perhaps surreptitiously climbed it. And his trained

eye has sought straight across the vast inland glacier out to the eastern ocean, seeking a coming ship.

But always he descended disappointed.



NOTES AND COMMENTS

CENTENARY OF THE GERMAN ARCHAEOLOGICAL INSTITUTE (APRIL 21, 1929)

The 21st of April is a memorable date. The day was chosen as the birthday of Rome, and, by the foundation of the Institute for Archaeological Correspondence in 1829, it became the birthday of archaeology as a separate science. The idea of founding this Institute was due to the German, Eduard Gerhard, who devoted his whole life to its realization. The Crown Prince of Prussia was the patron, but the language used at the meetings and in the papers was Italian and the Institute was meant to be international, for there were Italians, Frenchmen, Englishmen and Belgians not only among its founders but also among its collaborators and most energetic research workers and, but for the munificence of the Duc de Luynes, many of the earlier annual volumes of its proceedings would not have appeared.

It is true that its position was not assured until it became Prussian and now it flourishes as a German institute controlled from Berlin and with three establishments, in Rome, Athens and Frankfurt, the latter on German soil for Roman-Germanic research. This development by no means indicates a breach with international collaboration but is the result of the fact that archaeology has made undreamed-of advances in all civilized countries. While only a few men united in 1829 to study the legacy of ancient civilization, because it is the common mother of all our national culture, this latter fact has now been realized by all countries. They have, by degrees, almost all founded Institutes in Rome and Athens for this purpose, which are preferably described as Schools. France was the first, then came England, Austria and America, and the other countries followed. The motive for this was the desire to explore ancient sites, once Schliemann had demonstrated what great treasures lay buried there, and the German excavations in Olympia had taught the correct method of excavating.

The finding of works of art is always a question of luck and for all that not uncommon, but the fruits for history repay the trouble taken. A country which possesses ancient sites naturally reserves the exploration of them for itself. Thus France also does work in Algeria and Tunis, the new Italy in Libya and in the Greek Dodecanese, of which she has taken possession. The Danes had done the preliminary work on Rhodes.

In Spain, the success of the Germans at Numantia gave rise to most active and gratifying local activity, not only in Catalonia, where archaeological research is particularly flourishing, but also in the Roman colony of Emerita (Mérida) which, now that the theatre has been laid bare in an exemplary manner, will attract visitors in Andalusia to remote Estremadura. The Greek sites are too rich for the Greeks to explore them single-handed, and they have therefore permitted with noble-hearted liberality, other excavations alongside of their own. Thus, only to mention the most important, the French have inexhaustible fields for work at Delos and Delphi, Englishmen are excavating in Sparta, Dutchmen in Argos, Swedes in Asine and Americans in Corinth. In Crete it is especially the English and Italians who have brought a new art world to light, and although names will otherwise be avoided here, mention must be made of Sir Arthur Evans, the dis-

coverer of the labyrinth. The sites in what was formerly Greek Asia Minor are inexhaustible and, in addition to Austria, which is now helped by America, excavations have especially been made by the Berlin Museums which, thanks to the accommodating spirit of the new Turkey, are continuing the excavations in Pergamon.

The exploration of the sites and publication of the results is the business of the individual schools and countries. The schools are independent of each other but complete harmony prevails in Athens, while in Rome members of all the Roman schools work side by side in the well-stocked German library. The scholars who are well acquainted with the working up of the results learn gratefully from everything that is discovered and from all those who work with them, for it is only thus that the truth which is of general application will be gradually discovered.

The German scholars have never ceased to cherish the inheritance of the formerly international Institute. We count among the members or correspondents of the Institute nearly all archaeological scholars of all nations and they are all invited to the centenary celebrations. Scholars of all nations have already promised us to deliver addresses about their finds. We may therefore hope that the spirit of brotherliness, which gave rise to the foundation of the Institute a hundred years ago, will be publicly displayed to a still greater extent on the occasion of our centenary celebrations.

ULRICH VON WILAMOWITZ-MOELLENDORF.

(The author of this article is a leader of archaeological research and one of the most zealous promoters of international scientific collaboration: it is therefore appropriate that he should be the centre point of the celebrations held in Berlin during April.)

SPANISH NOTES

Excavations carried out in 1926-27 in the lowlands adjoining the city of Toledo, Spain, have enabled the identification of a great Roman Circus, of interest not only because Roman ruins are so scarce in the vicinity of the ancient Toletum, but because very few remains of Roman circuses are to be found anywhere. The results of the excavations, which were directed by Don Alfonso Rey Pastor, the geographical engineer, are published now in pamphlet form with some admirable maps and charts, as Publication No. 96, No. 4 of 1927, under the title *Excavaciones en Toledo*, and may be obtained by writing the Junta Superior de Excavaciones y Antigüedades in Madrid.

Don Pelayo Quintero has developed an interesting theory with regard to the dating of Roman burials at Cadiz. He believes, and states his case at length in *Excavaciones en Extramuros de Cadiz*, No. 95, No. 3 of 1927, also issued by the Junta Superior, that the dates refer not to the age of the deceased, but to the year of the Hispanic Era. "The majority of the inscriptions encountered in diverse epochs at Cadiz fall between thirty and seventy years, these ages not at all corresponding to these of the greatest mortality," he writes. The pamphlet is well illustrated with half-tones and sketch maps, and reproduces a number of the funerary inscriptions.

ART AND ARCHAEOLOGY

THE PAINTINGS OF GAETANO BUSALACCHI

The interesting exhibition of art which is regularly held by *The Milwaukee Journal* in its galleries has recently included canvases by Gaetano Busalacchi. This painter has earned the respectful attention of Milwaukee and the surrounding vicinity, and a wider recognition may be expected for work which shows the patient workmanship and care of his designs.



WATER COLOR SHOWING RUINS OF TEMPLE AT SOLUNTUM. BY GAETANO BUSALACCHI.

Busalacchi was born in Sicily, but came to America in early youth. He resided in Milwaukee, where he received his early training and education. A talent for modeling and draughtsmanship asserted itself, and he profited by local art lessons which his parents provided for him. His enthusiasm for painting soon led him, however, to abandon America for Italy, and he went directly to Florence to find a master who would lend him his sympathetic advice and instruction to an eager student. He found such a teacher in Trentanove, the sculptor, and for a number of years remained under his guidance. In Florence he made those eager friends which the enchanting city is always so willing to supply, among them an Egyptian pasha and an Italian priest in whose company he developed his taste and preferences in art, and with whom he studied under Alberto Fuester, the Mexican painter, who had maintained a studio there for many years. It was in Fuester's atelier that he learned the impressionistic and divisionist technique which he soon came to favor, and with him he came to America, where the master and his student worked together in a New York studio. Fuester's death in Washington caused Busalacchi to give up the practise of

painting for five years, but a recent trip to Sicily, and the village of Sant'Elia on the Gulf of Solunto, not far from the ruins of the old Carthaginian city of Soluntum, provided him with the fresh inspiration which has worked itself out in a new series of canvases.

Busalacchi's art is suggestive of the pointillisme which was developed so elaborately by Seurat, Signac, and a few other post-impressionists toward the close of the nineteenth century in France. He represents light and shade, in their manifold characters and in their many relationships to objects and forms, in terms of a minutely broken color. The chromatic scale is closely examined to provide countless colors, tones, and variations whereby the hues of objects may be depicted. His work has not yet arrived at the stage of exquisite perfection which we see in Signac's canvases, but he has kept the model of Seurat faithfully before him and has profited by one of the first of the modern masters. This field of painting is closely limited in its possibilities, and it will remain for Busalacchi to overcome its obvious dangers. He has a distinct skill in draughtsmanship which so many imitators of the impressionists lack, and he conceives his objects in solid structural terms. His technical gifts will undoubtedly expand and ripen with increasing studies, and his stylistic caution will profit him in the end.

Thus far his work has been limited to landscape and several portraits. He prefers the broad, highly lighted scenes of Italy, and these appear in a number of his most interesting canvases. In several oils the old Dentice home is seen, a house of yellow stone standing alone on a point of land projecting into a bay. The subject-matter of each picture is reduced to simple structural elements: and in this one of the artist's best traits may be discerned. He is able to avoid the complicated overloading which attracts so many amateurs and spoils their pictures. He is chiefly concerned with mountain shapes, meagre coastal lines, and the broad expanse of sky and air. In his best portraits a good sense of character is defined. In three interesting likenesses—those of Mr. and Mrs. Aliote and of a Milwaukee grandmother—a peculiar sympathy is suggested, and the artist's close understanding of his sitters conveyed. His Sicilian scenes, however, show the artist in his best aspects: one of these, showing the sunny streets and ancient yellowed houses of Cape Zafarana, is full of the light and free space which he appears to admire particularly. In a group study of Sicilian boys, a weakness of composition and design is largely overcome by the painter's delight in portraying his subjects. In all of his pictures, the best qualities are apparent only at first hand, since painting of this sort depends wholly upon its color and light.

The appeal of Italy and Sicily is too strong for Busalacchi to allow him to remain in America, and so it is that he plans to return to the Mediterranean countries shortly. His career in America has been interrupted by various occupations which will probably not obtrude in his native districts. His canvases have won prizes at the Spring Show of Wisconsin painters and at the Cairo Museum, and his recent show at the *Milwaukee Journal's* Art Gallery has won for him considerable praise, and a merited attention. His future deserves watching.

MORTON DAUWEN ZABEL.

WHY DEPARTMENT STORE FURNITURE?

The envious soul who stands off at an auction sale of antique furniture and wonders at a priceless museum

ART AND ARCHAEOLOGY

piece seldom thinks that he, too, may gradually make his home a focus of art if he will. Not all the items in such a sale, for example, as that of the great Reifsnnyder Collection, described elsewhere in this issue, are the costly and unique types sought by museums. The purchaser of very modest means will find at practically every great sale many pieces suitable for the private home and priced at figures he can pay. It is infinitely better and wiser to buy the hand-built, honestly wrought table or chair or whatever it may be, dignified by style and beauty in addition to its historic interest, than to pay the same amount for department store things turned out by machinery and manufactured, like the famous razor of the poem, but "to sell". The purchase of sound antiques from reputable dealers is the beginning of art wisdom, leading eventually to discrimination and to the cultivation in the individual of that sense of fitness and delicacy of taste so sadly lacking in most American homes.

VIENNA MASTERPIECES DAMAGED

Press dispatches from Vienna report an astonishing blunder on the part of the responsible authorities of the Austrian National Museum, if the details as stated are correct. During the recent long continued cold wave, stoves were placed throughout the museum to prevent the paintings from cracking in the intense cold. Apparently the galleries were overheated, for the paintings blistered. Titian's *Madonna of the Gypsies*, Rubens' *Assumption of the Virgin*, Raphael's *Madonna in Green*, Albrecht Dürer's *Emperor Maximilian* and several canvases by Brueghel were badly damaged, though the custodian of the Museum, Dr. Bushbeck, is said to have declared all could probably be restored.

TUTANKHAMEN'S GOLDEN BED

Associated Press dispatches from Cairo, Egypt, tell of the crowds which are now thronging the Cairo Museum to see the newly exhibited treasures from the apparently inexhaustible tomb of King Tutankhamen. Two years have been spent in restoring and preparing for exhibition a wide range of objects, among them the young monarch's astounding bed of pure gold; two blue faience headrests and one of ivory; a scimitar, or sickle-shaped sword (the first one ever discovered); two ivory dice-boxes or games, worked with the utmost skill. The objects were included in the ninety cases which recently reached the Museum from Luxor. The wonder continues to grow, for the tomb treasures are not even yet entirely removed.

A RUINED CITY OF THE CRIMEA

Russian archaeologists have returned from the Crimea with reports of their discovery of a large ruined city in the valley of Eski-Kermen, believed to have been the once famous capital of the kingdom of the Goths, Feodora, which was established in the reign of Justinian. The city seems to have covered some two or three square miles. It was fortified, and the walls are still easily identified. Part of the inhabitants were troglodytes, for hundreds of homes hewn from the solid rock have been found. Six large cave-temples, decorated with primitive frescoes, are also mentioned in the dispatches.

SAMNITE VILLA DISCOVERED UNDER LAVA

A house with running water, facing a gymnasium flanked by a frigidarium and adpodyterium (dressing-room) has been uncovered on the site of Herculaneum under the modern town of Resina, which was built on the lava which flowed from Vesuvius in 79 A. D. This villa is in an almost perfect state of preservation. It



A MILWAUKEE GRANDMOTHER. BY GAETANO BUSALACCHI.

was found at a cross-roads, is three stories in height, and was probably the property of a wealthy patrician. The Samnites have been identified as early rivals of the Romans but as yet no skeletons have been found.

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1 MAY 9 TO 2 DECEMBER 9

BOOK CRITIQUES

The Sculpture and the Sculptors of the Greeks. By Gisela M. A. Richter. Pp. xxix; 242. 4 plates, 2 maps, 767 illustrations. Limited edition, 500 copies. Quarto. Yale University Press, New Haven, 1929. \$35.

Miss Richter's book is the most important work on the subject that has appeared since Furtwängler's *Masterpieces*. The material covered by the two writers is somewhat similar but the present work does not deal with attributions and is more comprehensive because of the new material added on technique, forgeries, and stylistic development. The book was much needed and Miss Richter has attacked the subject with her usual enthusiasm and scholarly approach. The stereotyped chronological method found in handbooks is not followed, but the author has discussed the subject by topics, e.g., the "Historical Background of Greek Sculpture"; "the General Characteristics of Greek Sculpture"; "the Human Figure"; "the Head"; "Drapery"; "Composition"; "Technique"; "Relief"; "Animals"; "Roman Copies and Modern Forgeries", etc. The second half of the text is devoted to the sculptors. There is also a tentative chronology which will probably prove debatable.

In preparation for her investigation, Miss Richter set herself the task of learning stone-cutting and modelling and her remarks about the technical details of Greek Sculpture and the tools employed are very valuable and interesting.

The most important portion of the book is the section dealing with the sculptors. Here Miss Richter has brought together the results of her own research and that of others scholars and has weighed the evidence with a true Greek sanity and clarity. The account is most readable and is not encumbered with insignificant detail. Miss Richter begins with the known evidence and proceeds from this to reconstruct the sculptor's personality and his work. The result is a clear-cut picture of each artist.

Naturally in a subject so bristling with difficulties, Miss Richter will hardly expect to find complete agreement with all of her conclusions. The dating of the Pheidias Zeus at Olympia and the question as to whether the *typoi* of Timotheos were models or reliefs, are both

mooted points. Whether the nude parts of Greek marble statues were painted is another. Miss Richter argues that they were completely covered with a wash. She cites as a part of her proof the painting of terra cotta statuettes, experimentation with Punic wax, and a passage in Lucian. It is difficult to argue from terra cotta to marble. If the Greek artist covered the flesh portions of his statue with paint he showed no respect for the surface of the marble or for the play of light and shadow. These he respected in marble buildings which were not covered with color, although in the earlier period walls were painted. The flesh portions of Greek statues were treated by a process known as *ganosis* or the rubbing of melted wax into the pores of the marble. This gave an ivory tone such as one sees in the lovely Venus of Cyrene. The experiments conducted by the Museum were made with bleached wax, the recipe for which is given in Pliny, but he nowhere states that *bleached* wax was used in *ganosis*. It is true that wax was used to protect walls painted in vermillion but on the polychrome head in the British Museum the wax was found under the paint, according to Treu, and not over it. The Lucian passage deals with an ideal figure—the creation of sculptors, painters and poets. No trace of painting has ever been found on the flesh of marble statues of the fifth, fourth, or third centuries, although color has been found on hair, garments, sandals, eyes, and minor details. Color on relief is in a different category. Reliefs were set in a painted architectural frame and demanded color. Most of our brilliantly colored reliefs with flesh tones, however, come from the Orient, not from Greek soil—e.g. those of the Alexander Sarcophagus, of the Mausoleum and those from Myra in Lycia. The polychromy of Greek statues of poros was conventional and total. The use of marble probably brought a more limited employment of color. The sculpture of Roman times was painted in flesh tones, but the Roman was strongly influenced by the Oriental Etruscan who loved an orgy of color. The surfaces where color was placed on Greek marble statues was often roughened. This is true of lips but never of cheeks or flesh portions. These and other debatable points are unimportant matters in a book of such commanding merit where the evidence is handled

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without bias and with a fine discretion. Any criticism is somewhat gratuitous.

The author and the Yale University Press are to be congratulated on the artistic quality of the volume—the clear, beautiful type, the excellent plates in black and white and in color, and the attractive modernistic cover. One may lament the price, which is almost prohibitive for scholars; but the excellence of the achievement and the fine value received cannot be denied. The book contains two maps, four color plates, and 767 admirably chosen illustrations in black and white. Misprints are few. The Tenean Apollo is dated at 460; Gerard is written for Girard. The story of the meeting of Croesus and Solon adds nothing to the inscriptional evidence for the dating of the Kleobis and Biton. The plates frequently do not occur near the discussion in the text, which causes a certain inconvenience in reading. The book is one of the most important archaeological contributions published in recent years.

MARY H. SWINDLER.

Vincent Van Gogh. By J. Meier-Graefe, translated by J. H. Reece. Pp. 302, 17 illustrations. Payson and Clark, New York, 1928. \$3.

The extraordinary personality of Van Gogh is best revealed by his paintings and his letters, but, in so far as the words of another can represent him, Herr Meier-Graefe has succeeded. In prose which flares like Van Gogh's feeling and burns like Van Gogh's color, we follow the feverish career of the most amazing painter of our times. We see him as the evangelist, the friend of the wretched, the admirer of Breton and Meissonier, in Paris with the Impressionists, captivated by Japanese prints, in Arles scorned by the "eighty-one cannibals" and mocked by Gauguin, tenaciously conserving his powers between attacks of insanity at the asylum of St. Remy, finally shooting himself. And through it all the man stands, sure only of his art and of his love for mankind (especially his brother), humble and unresentful in spirit, periodically ecstatic and in despair, producing an art of flame while he was himself being consumed.

Meier-Graefe admits that Van Gogh was in many respects far from being a great artist; he lacked subtlety of imagination, thoroughness of training and talent. What he possessed, however, was intense dramatic and evangelical

fervor and passionate depth and force of soul, which he transmitted to his canvas. A comparison of his *The Plough* and Millet's *Angelus* reveals the difference between pleasant sentimentalism and a rigorous insight into vital structure.

It is as the violent drama of a man's experience that this biography is most impressive, but there are also bits of invigorating esthetic comment. These will serve as examples: "His pictures resemble a carpet, in which the sunlight has made the pattern grow into flowers and trees"; "In Vincent's picture a peasant strides across his field, you can feel the very substance of the air. The strength of his motion carries you with him . . . He strides along, not for you, not for art, not for Van Gogh, but for his work with every nerve stretched to its purpose and every limb and every rag on his body forming part of his action . . . The animals, the earth, the man, everything is but a part of growth, and the air is heavy with the coming harvest."

WALTER R. AGARD.

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